

Middlebury College
Bread Loaf Writers' Conference

AUGUST 15–26, 2007

The Bread Loaf Writers' Conference

August 15–26, 2007

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Visit Bread Loaf on the internet:
http://www.middlebury.edu/blwc

For further information, please contact:

Noreen Cargill
Bread Loaf Writers' Conference
14 Old Chapel Road
5525 Middlebury College
Middlebury, VT 05753

Office telephone: 802-443-5286
Office fax: 802-443-2087
Fax, August 16–27: 802-443-2770
E-mail: <blwc@middlebury.edu>
Web site: *http://www.middlebury.edu/blwc*

The Bread Loaf Writers' Conference is one of ten summer programs offered at Middlebury College. Others include the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Portuguese, Russian, and Spanish; and the Bread Loaf School of English in Vermont; Oxford, England; Santa Fe, New Mexico; and Asheville, North Carolina.

Middlebury College complies with applicable provisions of state and federal law which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities, or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, gender identity and expression, age, marital status, place of birth, service in the armed forces of the United States, or against qualified individuals with disabilities on the basis of disability.

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Director's Note

The Bread Loaf Writers' Conference is one of America's most valuable literary institutions. For the past 82 years, the workshops, lectures, and classes, held in the shadow of the Green Mountains, have introduced generations of participants to rigorous practical and theoretical approaches to the craft of writing, and given America itself proven models of literary instruction. Bread Loaf is not a retreat—not a place to work in solitude. Instead it provides a stimulating community of diverse voices in which we test our own assumptions regarding literature and seek advice about our progress as writers.

In August we will again welcome more than two hundred talented writers to the historic Bread Loaf Inn, along with our distinguished faculty, and many agents and editors from major publishing houses and literary firms.

Come prepared to join fully in the busy schedule and to enjoy the beauty of the wilderness setting. No one who has done so has failed to be inspired, encouraged, or changed by Bread Loaf.

I look forward to meeting all of you who will attend the Conference. Until then I hope you will feel free to contact Jennifer, Noreen, or me should you have any questions.

MICHAEL COLLIER
Director









From top to bottom:
Michael Collier, director of the Conference, signs a book for Heather Leigh Johnson at an outdoor reception; Leslie Chang and Thomas Sayers Ellis take a moment to relax before heading to classes; Thomas Heise prepares for his workshop; Ursula Hegi, Hananah Zaheer, and Pamela Brunskill chat on their way back from the bookstore.

Bread Loaf Writers' Conference



The Program

Writing workshops in fiction, poetry, and nonfiction are the core of the curriculum. Each faculty member conducts a small workshop, most often of ten contributors, meeting for five two-hour sessions over the course of the Conference. All participants also meet individually with their workshop leader to amplify and refine what was said in the workshop itself.

Faculty give lectures on writerly issues, and one-hour classes on specific aspects of craft. Readings by faculty and guests are scheduled in the Little Theatre throughout the day and into the night.

We offer many opportunities for you to inform yourself about the world of publishing. Early in the Conference, guest editors and agents give overviews of the industry, describing the functions of agents and literary editors, answering questions, and offering guidelines on how to submit book proposals and full-length manuscripts. You may sign up to meet with an editor or agent in small groups.

Magazine editors, publicists, grant specialists, and other guests offer a range of presentations on topics related to publishing.



Miriam Altshuler, President of the Miriam Altshuler Literary Agency, shares some advice with Bread Loafers on the porch of the Bread Loaf Inn. Bread Loafers may sign up formally for individual or group meetings with agents and editors.

The schedule varies, but most days look something like this:

7:30 A.M.	breakfast
9 A.M.	faculty lecture
10:10 A.M.–12:10 P.M.	workshops/preparation time (alternating days)
Noon –1:45 P.M.	lunch
2:30–3:30 P.M.	craft classes
4:15 P.M.	reading or guest speaker
5:30 P.M.	guest presentation
6:30 P.M.	dinner
8:15 P.M.	reading

Workshop meetings take precedence, but hikes, meetings with editors and agents, individual conferences with faculty, and other activities may be scheduled simultaneously with lectures and readings. With so many tempting options, Bread Loafers sometimes take a few days to realize they have to pace themselves.





Above: Helena María Viramontes' workshop gathers for a photo.

Below: Lynn Francis and JoAnne Tompkins talk about the lecture they just attended in the Little Theatre. Lectures offered by faculty take place on most mornings during the Conference.



OUR GUESTS IN 2007 WILL INCLUDE:

Richard Abate, Literary Agent
International Creative Management
Miriam Altshuler, President, Miriam Altshuler Literary Agency
Julie Barer, President, Barer Literary
Stuart Bernstein, Literary Agent,
Stuart Bernstein Representation for Artists
Jill Bialosky, Executive Editor and Vice President, W.W. Norton
Gary Clark, Development Director, Vermont Studio Center
Thom Didato, Editor and Publisher, Failbetter.com
Ted Genoways, Editor, *Virginia Quarterly Review*
M.M.M. Hayes, Editor and Publisher, *StoryQuarterly*
Amy Holman, Literary Consultant
Carolyn Kuebler, Managing Editor, *New England Review*
Fiona McCrae, Editor-in-Chief, Graywolf Press
Martha Rhodes, Director, Four Way Books
Denise Roy, Senior Editor, Simon & Schuster
Anjali Singh, Senior Editor, Houghton Mifflin
Carol Houck Smith, Editor-at-Large, W.W. Norton
Christina Ward, Literary Agent, Christina Ward Literary Agency
Michael Wiegers, Executive Editor, Copper Canyon Press
C. Dale Young, Poetry Editor, *New England Review*



My brain is tired. It hasn't had this kind of workout in a long while. Bread Loaf is many things, but most of all, it is exhausting—blissfully exhausting. Most Bread Loafers mention how magical it is to just be here, to be up in these green mountains of Vermont, to let nature give us comfort while our brains sizzle with new ideas.

Nancy Ellis Horowitz
New York, NY

The number and variety of Blue Parlor readings was stunning. I was so pleased to have the opportunity to read some of my poems; I got feedback that is really important to my understanding of my own work.

Laura Golberg
Washington, DC

Mac's [Kevin McIlvoy's] class was the best workshop I've ever taken (and I've taken a lot). He is a master teacher—brilliant, humble, and fantastically helpful. This class was magnificent because of the way he steered discussions. No ego at all—so rare.

Marianne Taylor
Boston, MA



Location

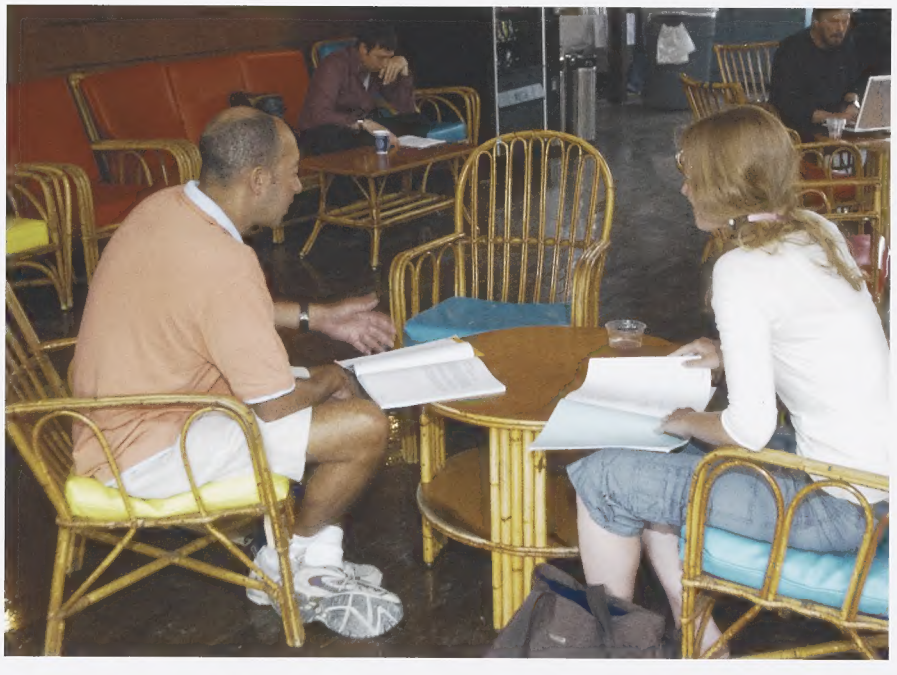
For those who enjoy outdoor life, Bread Loaf is ideally located at the edge of the Green Mountain Forest in Ripton, Vermont. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike up Route 125. The campus also offers many opportunities for recreation: volleyball and clay tennis courts, a softball and soccer playing field, and jogging and hiking trails. A beach at Lake Dunmore is twelve miles away, and Lake Pleiad is a quarter-mile down the Long Trail. In nearby Middlebury you can find country auctions, antique shops, a state crafts center, a fine museum, a movie theater, and riding and golf facilities. The elevation at Bread Loaf is 1500 feet above sea level. From the west, the campus can be reached by turning off Vermont Route 7 in East Middlebury, taking Route 125 up the mountain. From the east, turn off Vermont Route 100 onto Route 125. You'll know you have arrived when you see the ochre-colored Inn and its cluster of cottages.



Conference participants gather near Robert Frost's cabin following a tour of the poet's Vermont home and a lecture by John Elder titled "Robert Frost: Poet as Naturalist."







Above: Carl Phillips meets with Kate Brittain in the barn, a popular gathering place for conferences, reading, or to check email. Wireless access is available in some locations on campus.

Left: Audrey Petty reads her manuscript packet to prepare for workshop. During registration, each Bread Loafer receives a packet made up of pieces submitted by those in their workshop.



I loved the lectures—all of such high quality—and the readings, but what moved me most was the sheer variety of people there—all with a common passion—and the stories they told about their lives.

Barbara Klein Moss
Haverford, PA

What I liked most about the workshop was the congeniality of all the participants and the generosity of David Baker, the workshop leader.

Timothy O'Keefe
Salt Lake City, UT

Robert Boswell's ability to zero in on what our stories were trying to do, but weren't quite doing yet, was uncanny, and unmatched by any other workshop leader I've had. Stunning how he managed to focus the conversation without commandeering the class discussion. I couldn't be happier.

Elizabeth Koch
New York, NY

The agent meetings were excellent—friendly and relaxed.

Deborah Clearman
New York, NY



History



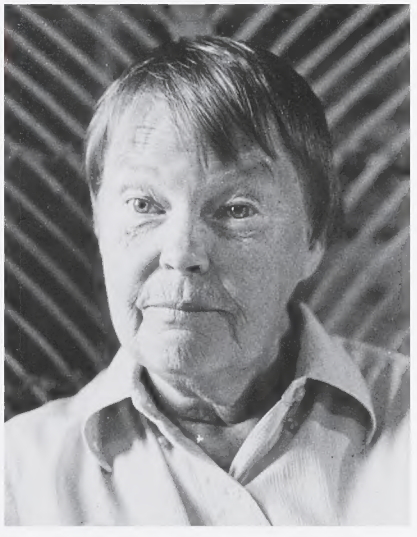
Bread Loaf is the oldest writers' conference in America. Since 1926 —a generation before "creative writing" became a course of study in educational settings—it has convened in mid-August at the Bread Loaf campus of Middlebury College.

Set in the Green Mountain National Forest in Ripton, Vermont, the land was acquired in the nineteenth century by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. He added a cupola and three-story wings to an existing Victorian farmhouse, and built a series of cottages to house his summer guests. Ultimately, Battell purchased more than 30,000 acres of forest and farmland in the mountains, and in 1915, willed all of it to Middlebury College. The College established a graduate school of English and American literature—still in session for six weeks every summer—and housed it on the Bread Loaf campus.

The impulse to establish the "Conferences on Writing" came initially from Robert Frost, who loved the inspiring setting. Willa Cather, Katherine Lee Bates, and Louis Untermeyer—all of whom taught at the School of English in 1922—also suggested that the campus be used for a writers' conference when it was vacant at the end of each August. The idea took hold. At Middlebury College's request, the young editor John Farrar organized a teaching staff and program.

The writers John Farrar attracted to the campus in the first few years—among them Stephen Vincent Benét and Hervey Allen—helped establish the reputation of what came to be called the Bread Loaf Writers' Conference. They were followed by a long line of writers with established reputations, as well as writers in more formative years, for whom Bread Loaf was a source of encouragement.

The buildings at Bread Loaf have been modernized in the years since Joseph Battell stood near the horse-block, welcoming guests as they alighted from carriages. The old stage route up the steep pitches and hairpin twists of the Ripton Gorge has been paved. Despite concessions to convenience, the campus has changed little in the last half century. The old wood-shingled Bread Loaf Inn, the huge Barn with its fieldstone fireplace, the outlying buildings with their porches and wicker chairs, the stillness of the surrounding forest—all are much as they were in 1926 when the Conference began.



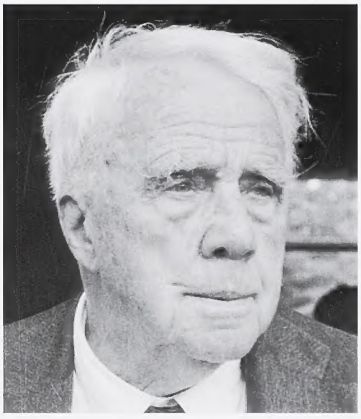
[Historical facts are taken from *The First Thirty Years* by Theodore Morrison and *Whose Woods These Are* by David Haward Bain and Mary Smyth Duffy.]



Bread Loaf has long attracted writers with established reputations. Stephen Vincent Benét, Robert Frost, John Crowe Ransom, Wallace Stegner, Josephine Johnson, Katherine Ann Porter, Archibald Macleish, William Carlos Williams, W. H. Auden, Isaac Asimov, Shirley Jackson, Ralph Ellison, and Robert Hayden are among those who have taught at the Conference. More recently, Howard Nemerov, John Gardner, Stanley Elkin, Anthony Hecht, Gail Godwin, John Irving, Donald Justice, Rosellen Brown, William Maxwell, Louise Glück, William Meredith, Maxine Kumin, Grace Paley, Mark Strand, Andrea Barrett, and Edward Hirsch have taught and lectured at Bread Loaf.

Most writers attend Bread Loaf before their work is well known. Carson McCullers, Eudora Welty, Theodore Roethke, Howard Fast, Elizabeth Spencer, May Swenson, Dan Wakefield, Anne Sexton, Joan Didion, Toni Morrison, Tim O'Brien, Rita Dove, Walter Mosley, Richard Ford, Carolyn Forché, Francine Prose, Linda Pastan, Amy Hempel, and Julia Alvarez are among the many writers who came to Bread Loaf early in their writing careers.

For a selected list of Bread Loaf faculty since 1926, visit our Web page, at www.middlebury.edu/blwc.





Opposite page, top: 1940 Fellows, including Eudora Welty, John Ciardi (upper left), and Carson McCullers (lower right), with Louis Untermeyer and Director Theodore Morrison (center).
Opposite page, bottom: May Swenson, 1976.
This page, top: Robert Frost, "the Godfather of Bread Loaf," 1961.
This page, bottom: Toni Morrison, faculty 1976.



It is not so much what you do at Bread Loaf that counts—though that is important. It is the state of mind the experience brings to you that is incomparable. It renews faith in the craft of writing and in the creative life itself. What more could one ask for?

Ruani (Ru) Seneviratne Freeman
Waterville, ME

Linda Bierds set the tone for our workshop—didn't allow discussion to disintegrate into meanness or nitpicking—and she offered not only suggestions, but encouragement. She clearly spent a lot of time with our work.

Karla Huston
Appleton, WI

I attended some of the editor's talks, panels, and two group sessions. For the first time, a big picture of the publishing industry began to form for me. I gained a sense of the pressures agents and editors are under in today's marketplace and what I can do—should do—as a writer to ensure a reading of my work.

A'Dora Phillips
New York, NY



General Information

LODGING AND MEALS

Bread Loafers are housed on the mountain campus of Middlebury College, in the Bread Loaf Inn and its cluster of cottages and buildings. Most rooms are doubles and baths are shared. We make every effort to ensure that roommates will be compatible, and in fact, some lifelong friendships have developed between Bread Loaf roommates.

All buildings are within walking distance of the center of the campus, but some are farther from that center than others. We ask those admitted if they plan to bring a car, so we can arrange accommodations suitably. A list of local rentals is available to those who prefer off-campus housing.

Meals are served in the dining room of the Inn. There's a well-stocked salad bar, and vegetarian options are available. Bread Loafers who live off-campus may pay for individual meals in the Inn.

Bread Loaf is a smoke-free campus. Vermont State Law prohibits smoking in any building on campus, including dormitories.

THE LIBRARY AND COMPUTER LAB

The Davison Memorial Library at Bread Loaf hosts a collection of literature, reference books, and reserve shelves. The downstairs "Apple Cellar" is a full-featured computer room (both Macintosh and IBM platforms), including printers and Internet connections for writing, research, and e-mail. Some zip disk drives are available, and a computer technician is on site most days to help with any questions. Wireless access is available in some public places.

APPLICATION AND ADMISSION

You may apply to the Conference by submitting a sample of original work and an application form. Acceptance is based on the strength and promise of the writing sample and the admission board's judgment that the applicant will benefit from the Conference. The workshops are designed to accommodate both published writers and those in the early stages of promising careers. For the 2005 conference, we accepted 21% of general applicants; 8% of those who applied for financial aid received an award.

We cannot enroll anyone for less than the full 11 days of the Conference. Applicants must be at least 18 years of age.

There is no application fee.

SUBMITTING A MANUSCRIPT

■ Applicants should submit a manuscript of unpublished work in progress for consideration by our admissions board: up to 6,000 words of fiction or nonfiction, or up to 10 pages of poetry. Applicants should send their strongest unpublished work. Those accepted will have an opportunity to send a replacement manuscript for workshop critique.

■ The applicant's name and a page number must appear on each sheet of the manuscript. (For example: Smith, p.1.)

■ Prose manuscripts must be double-spaced with 12 pt. font and margins of at least 1.25". The total word count should be noted at the top of the first page. Applicants may include more than one story as long as the overall total number of words is within the 6,000-word limit. Manuscripts excerpted from a longer project should include a one-page synopsis.

■ Poetry manuscripts should have 12 pt. font and can be either single or double-spaced. A poem can exceed one page, as long as the complete manuscript submission is within the ten-page limit. Please do not squeeze more than one poem onto a page.

■ Please do not send children's or young adult literature, newspaper journalism, or academic writing.

■ Fax and e-mail submissions are not accepted.

■ Note genre of application on front of mailing envelope. (The Conference mailing address is listed on the application.)

■ You may enclose a self-addressed, stamped postcard if you would like us to acknowledge receipt of your application.

■ Due to the volume of applications received, we are unable to return supporting materials.

GENERAL APPLICATIONS

General applications must be postmarked by March 20. (If you are applying for a fellowship or other type of financial aid, please see the earlier deadline below.) **Applicants are strongly encouraged to apply early.** Notification letters will be mailed on May 25.

FINANCIAL AID APPLICATIONS

Fellowships are included in this category.

Financial aid applications must be postmarked by March 1. **Applicants are strongly encouraged to apply early.** Notification letters will be mailed on May 25.

Thanks to the generous support of Middlebury College and to an endowment fund established by past Bread Loafers and other donors, we are able to offer three types of financial aid: fellowships, tuition scholarships, and work-study scholarships. We award financial aid in recognition of published work or literary promise; financial need has no bearing on our decisions. The awards must be used in the year they are granted. An applicant may receive a fellowship, tuition scholarship, or work-study scholarship only once in a given genre.

FELLOWSHIPS

To be considered for a fellowship, applicants should have published one book (and not more than two) within the last four years in the genre in which they are applying. At Bread Loaf, each fellow gives a reading from his or her own work and may also offer a one-hour class on some aspect of craft. (Proposals for these classes are solicited from fellows after they are admitted.) Each fellow is assigned to a workshop and may be asked to assist the faculty member.

Fellowships cover full tuition, room, and board at the Conference ($2,260).

With your application for a fellowship, please include a copy of your book (your most recent one, if you have published two). Galleys or proofs are acceptable, but your book must be in print by the time of the Conference. Since fellows' work is not critiqued in workshops or by faculty, there is no need to submit a manuscript in progress.

Please do not send chapbooks, self-published books, books for which you have served as coauthor or editor, academic work, children's or young adult literature, or "how to" books.

TUITION SCHOLARSHIPS

Tuition scholarships are awarded to writers who are actively publishing original work in distinguished magazines and literary periodicals, such as *Poetry*, *Callaloo*, *Atlantic Monthly*, *New England Review*, *Kenyon Review*, and *Threepenny Review*, or who have received recognition such as the "Discovery"/The Nation Award or a National Endowment for the Arts Fellowship. Tuition scholars should not have published a book in the genre in which they are applying.

Tuition scholarships cover tuition at the Conference ($1,475).

With your application for a tuition scholarship, please include the following: a detailed list of publications (noting the title, publication, and publication date for each piece); a sample of work published within the last three years—prose writers should send one published piece, and poets up to ten published pages; and since tuition scholars are contributors in workshops, please also include unpublished work according to the guidelines for submitting manuscripts.

WORK-STUDY SCHOLARSHIPS

Work-study scholarships are awarded to applicants whose writing shows exceptional promise.

At Bread Loaf, recipients work as waiters in the dining room. Food preparation is not involved, and previous experience is not required. The work is physically quite demanding, however, so candidates should be in very good physical condition. Scholarship recipients who have physical disabilities which preclude them from working as waiters will be assigned to alternative work positions.

Work-study scholars earn their room and board ($785), and the scholarship covers full tuition at the Conference ($1,475). To secure a place, a deposit of $200 is required of work-study scholars at the time of acceptance. This deposit is returned at the end of the Conference.

Please follow the regular guidelines for submitting manuscripts.

AUDITORS

Auditors attend the conference without a manuscript. Auditors should fill out the regular application and submit up to 300 words when answering the application question "What do you hope to gain from attending the Conference?" Auditors are assigned to a workshop, and, with the exception of private manuscript critiques, they participate in all aspects of the Conference. See deadline for general applicants.

PAYMENT INFORMATION

At the time of admission, we require a nonrefundable deposit (fellows excepted) of $200. The deposit is applied to your total charges, and the balance is due soon after. No refund of fees will be made for people who must leave the Conference early. There is no application fee.

FEES

CONTRIBUTOR
Tuition: 1,475
Room/Board: 785
Total: 2,260

AUDITOR
Tuition: 1,375
Room/Board: 785
Total: 2,160



Application and Notification Schedule

General Application Deadline

Application	March 20
Notification	May 25

Financial Aid Deadline
(including fellowships)

Application	March 1
Notification	May 25

Materials must be postmarked by the dates above, but applicants are strongly encouraged to apply early.

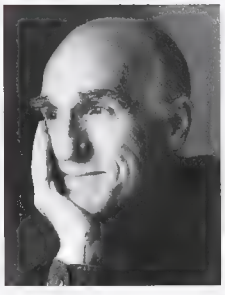
Travel Notes

The nearest airport is located in Burlington (BTV), about an hour from the Bread Loaf campus.

Shared taxis from the airport to campus are available; more details regarding taxi arrangements are included with acceptance materials.



William Kittredge



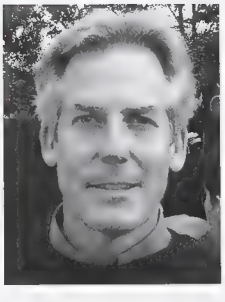
Scott Russell Sanders



David Shields



Eavan Boland



Michael Collier

Faculty

NONFICTION

William Kittredge farmed on the MC Ranch in southeastern Oregon until he was thirty-five, then taught creative writing at the University of Montana, where he retired as Regents Professor in 1997. His recent books are *The Nature of Generosity*, *Southwestern Homelands*, *The Best Stories of William Kittredge*, and *The Willow Field*, a novel.

Scott Russell Sanders, born in Tennessee and reared in Ohio, studied in Rhode Island and Cambridge, England, before going on to become a Distinguished Professor of English at Indiana University. Among his more than twenty books are novels, collections of stories, and works of personal nonfiction, including *Staying Put*, *Hunting for Hope*, and *A Private History of Awe*. His writing has won the AWP Creative Nonfiction Award, the John Burroughs Essay Award, and the Lannan Literary Award. He and his wife, Ruth, a biochemist, have reared two children in their hometown of Bloomington, in the hardwood hill country of Indiana's White River Valley.

David Shields is the author of eight books of fiction and nonfiction, including *Black Planet*, a finalist for the National Book Critics Circle Award; *Remote*, winner of the PEN/Revson Award; and *Dead Languages*, winner of the Governor's Writers Award. His essays and stories have appeared in the *New York Times Magazine*, *Harper's Magazine*, *Yale Review*, *Village Voice*, *Utne Reader*, *Tin House*, *Salon*, *Slate*, *McSweeney's*, and the *Believer*. A senior editor at *Conjunctions* and a recent Guggenheim Fellow, he has also received two NEA fellowships, an Ingram Merrill Foundation award, a Ludwig Vogelstein award, and a New York Foundation for the Arts Fellowship.

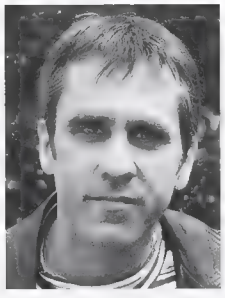
POETRY

Eavan Boland was born in Dublin, Ireland, and educated in London, New York, and Dublin. Her most recent book of poetry, *Domestic Violence*, is forthcoming in 2007. Other titles include *Against Love Poetry*, which was a *New York Times* Notable Book of 2001; *The Lost Land*; *An Origin Like Water: Collected Poems 1967-1987*; *In a Time of Violence*; *Outside History: Selected Poems 1980-1990*; and *The Journey and Other Poems*. Boland is also the author of a volume of prose, *Object Lessons: The Life of the Woman and the Poet in Our Time*; and co-editor, with Edward Hirsch, of *The Making of a Sonnet: A Norton Anthology*, forthcoming in fall 2007, and, with Mark Strand, *The Making of a Poem: A Norton Anthology of Poetic Forms*. Boland is the Mabury Knapp Professor in Humanities at Stanford University and Lane Professor for the Director of the Creative Writing Program.

Michael Collier, director of the Conference, is the author of five books of poems: *The Clasp and Other Poems*; *The Folded Heart*; *The Neighbor*; *The Ledge*, a finalist for the National Book Critics Circle Award and the *Los Angeles Times* Book Prize; and most recently, *Dark Wild Realm*. He is also co-editor, along with Charles Baxter and Edward Hirsch, of *A William Maxwell Portrait*. Collier has received Guggenheim and Thomas Watson fellowships, two NEA fellowships, a "Discovery"/*The Nation* Award, the Alice Fay di Castagnola Award from the Poetry Society of America, and a Pushcart Prize. Poet Laureate of Maryland from 2001–2004, he teaches in the Creative Writing Program at the University of Maryland.



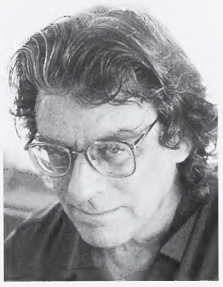
Brigit Pegeen Kelly



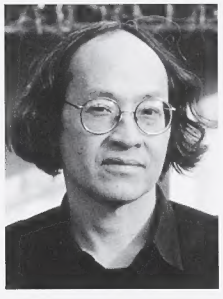
James Longenbach

Brigit Pegeen Kelly teaches creative writing at the University of Illinois at Urbana-Champaign. Her poetry collections are *The Orchard*, a finalist for the National Book Critics Circle Award, the *Los Angeles Times* Book Award, and the Pulitzer prize; *Song*, the 1994 Lamont Poetry Selection of The Academy of American Poets and a finalist for the 1995 *Los Angeles Times* Book Prize; and *To the Place of Trumpets*, selected by James Merrill for the 1987 Yale Series of Younger Poets Award.

James Longenbach is the author of three books of poems, *Draft of a Letter*, *Fleet River*, and *Threshold*. In addition, he has written widely about modern and contemporary poetry: his prose books include *The Resistance to Poetry*, *Stone Cottage*, and *The Art of the Poetic Line*, forthcoming. Longenbach teaches in the Warren Wilson MFA Program and at the University of Rochester, where he is the Joseph H. Gilmore Professor of English. In 2006 he was also the Bain-Swiggett Professor of Poetry at Princeton University.



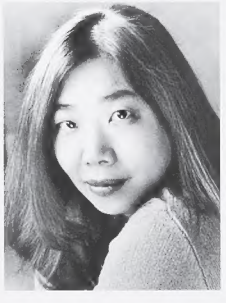
Steve Orlen



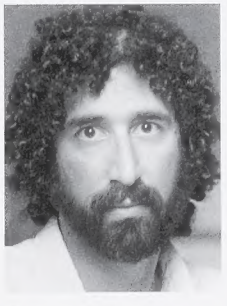
Arthur Sze



Natasha Trethewey



Lan Samantha Chang



Robert Cohen

Steve Orlen has published six books of poetry, including *The Elephant's Child: New & Selected Poems 1978–2005, Kisses*, and *This Particular Eternity*. Among his awards are a Guggenheim Fellowship, three NEA grants, and the George Dillon Memorial Award for Poetry. He teaches at the University of Arizona in Tucson and in the Warren Wilson MFA Program.

Arthur Sze has published eight books of poetry, including *Quipu; The Redshifting Web: Poems 1970–1998*; and *The Silk Dragon: Translations from the Chinese*. He is the recipient of two NEA fellowships, a Guggenheim Fellowship, a Lannan Literary Award, and an American Book Award. He is a professor emeritus at the Institute of American Indian Arts and is the first poet laureate of Santa Fe.

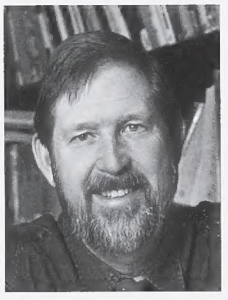
Natasha Trethewey is author of *Native Guard, Bellocq's Ophelia*, and *Domestic Work*. She is the recipient of fellowships from the Guggenheim Foundation, the Rockefeller Foundation, the NEA, and the Radcliffe Institute for Advanced Study at Harvard. The recipient of two Pushcart prizes, her poems have appeared in such journals and anthologies as *American Poetry Review, Callaloo, Georgia Review, Kenyon Review, Southern Review, New England Review, Ploughshares, Gettysburg Review, Virginia Quarterly Review*, and *The Best American Poetry 2000* and *2003*. Currently, she is associate professor of English and creative writing at Emory University.



Stacey D'Erasmo



Percival Everett



Kevin McIlvoy

FICTION

Lan Samantha Chang is the author of a collection of short fiction, *Hunger*, which was a finalist for the *Los Angeles Times* Art Seidenbaum Award, and a novel, *Inheritance*, which won the PEN Beyond Margins Prize for the Novel. Her fiction has appeared in *Atlantic Monthly, Harvard Review, Ploughshares*, and *The Best American Short Stories*. A former Stegner Fellow at Stanford, Chang is the recipient of fellowships from Princeton University, the Radcliffe Institute for Advanced Study at Harvard, and the NEA. She has taught at Stanford University, Harvard University, and the Warren Wilson MFA Program. She lives in Iowa City, where she is professor of creative writing at the University of Iowa and director of the Iowa Writers' Workshop.

Robert Cohen is the author of three novels: *Inspired Sleep, The Here and Now*, and *The Organ Builder*; and a collection of stories, *The Varieties of Romantic Experience*. His work has appeared in *Harper's Magazine, Paris Review, Atlantic Monthly, GQ, Antaeus*, and other magazines. His awards include a Guggenheim Fellowship, a Whiting Writers' Award, a Lila Wallace Writers' Award, a Pushcart Prize, and the Ribalow Prize. He teaches at Middlebury College.

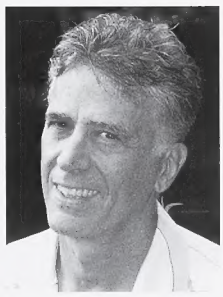
Stacey D'Erasmo is the author of the novels *Tea*, which was a *New York Times* Notable Book of the Year; and *A Seahorse Year*, which was named a Best Book of the Year by the *San Francisco Chronicle* and *Newsday*, and won both a Lambda Literary Award and a Ferro-Grumley Award. She was a Stegner Fellow in Fiction from 1995–1997. Her essays, features, and reviews have appeared in *New York Times Magazine, New York Times Book Review*, and *Ploughshares*. She is currently completing her third novel, tentatively titled *A Secret Life*.

Percival Everett is the author of fifteen novels and three short story collections. Among these are *Wounded, American Desert, Erasure, Glyph*, and *Damned If I Do*. He has received the PEN USA Award for Fiction, the American Academy Award for Literature, the Hurston/Wright LEGACY Award, and the Hillsdale Award for Fiction. He is a professor of English at the University of Southern California.

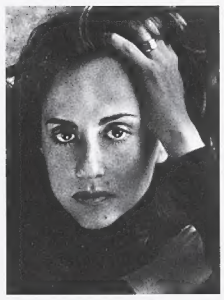
Kevin McIlvoy is the author of four novels, *A Waltz, The Fifth Station, Little Peg*, and *Hyssop*; and a story collection, *The Complete History of New Mexico*. His work has appeared in *Harper's Magazine, Ploughshares, TriQuarterly, Southern Review*, and *Black Warrior Review*. He teaches in the MFA Program at New Mexico State University, where he is editor-in-chief of *Puerto del Sol* magazine. He is also a faculty member of the Warren Wilson MFA Program.



Sigrid Nunez



C.E. Poverman



Helen Schulman



Joanna Scott



Danzy Senna

Sigrid Nunez has published five novels: *A Feather on the Breath of God*, *Naked Sleeper*, *Mitz: The Marmoset of Bloomsbury*, *For Rouenna*, and *The Last of Her Kind*. A new edition of *Mitz*, a mock biography of Virginia and Leonard Woolf's pet monkey, will be published in the spring, 2007. Nunez has received a Whiting Writers' Award and two awards from the American Academy of Arts and Letters: the Richard and Hinda Rosenthal Foundation Award and the Rome Prize in Literature. She is also the recipient of a Berlin Prize Fellowship and a New York Foundation for the Arts Fellowship. She has taught at Smith College, Columbia University, and the New School.

C.E. Poverman's first collection of stories, *The Black Velvet Girl*, won the Iowa School of Letters Award for Short Fiction. A second collection, *Skin*, was nominated for the *Los Angeles Times* Book Prize. He has had stories in Pushcart and O'Henry anthologies and has published four novels: *Susan*; *Solomon's Daughter*; *My Father in Dreams*; and *On The Edge*. A Fulbright Scholar to India, he has been the recipient of an NEA Grant and a Chesterfield Screenwriting Fellowship. He is the former director of creative writing at the University of Arizona, where he teaches fiction and screenwriting. He has just completed a new novel.

Helen Schulman is the author of the novels *P.S.*, *The Revisionist*, and *Out Of Time;* and the short story collection *Not A Free Show*. The novel *P.S.* was made into a feature film starring Laura Linney, Topher Grace, Marcia Gay Harden, and Gabriel Byrne; the screenplay was written by Helen Schulman & Dylan Kidd. Ms. Schulman co-edited, along with Jill Bialosky, the anthology *Wanting A Child*. Her fiction and nonfiction have appeared in *Vanity Fair*, *Time*, *Vogue*, *GQ*, *Elle*, *Self*, *New York Times Book Review*, *Ploughshares*, *Paris Review*, and *Tin House*, among others. Presently the fiction coordinator at the Writing Program at The New School, she has taught at Emory, NYU, Bennington, Bard, and Columbia. Her new novel, *A Day at the Beach*, is forthcoming in 2007.

Joanna Scott is the author of seven novels, including *Liberation*, *Tourmaline*, *Make Believe*, *The Manikin*, and *Arrogance*, and two collections of short fiction, *Everybody Loves Somebody*, published in December, 2006, and *Various Antidotes*. Her fiction and essays have appeared in *Paris Review*, *Harper's Magazine*, *Esquire*, *Conjunctions*, *Southern Review*, and other journals. Her books have been finalists for the Pulitzer Prize, the PEN-Faulkner, and the *Los Angeles Times* Book Award. Awards include a MacArthur Fellowship, a Lannan Literary Award, a Guggenheim Fellowship, the Ambassador Book Award from the English-Speaking Union, and the Rosenthal Award from the American Academy of Arts and Letters. She is the Roswell Smith Burrows Professor of English at the University of Rochester.

Danzy Senna is the author of two novels, *Caucasia* and *Symptomatic*. *Caucasia* was a winner of the Book-of-the-Month Stephen Crane Award for First Fiction and of the Alex Award from the American Library Association. In 2002 she received the Whiting Writers' Award, and in 2004 was a fellow at the New York Public Library's Cullman Center for Scholars and Writers. She is currently writing a nonfiction book about her father and the mystery of his origins. She lives in Los Angeles.

Administration



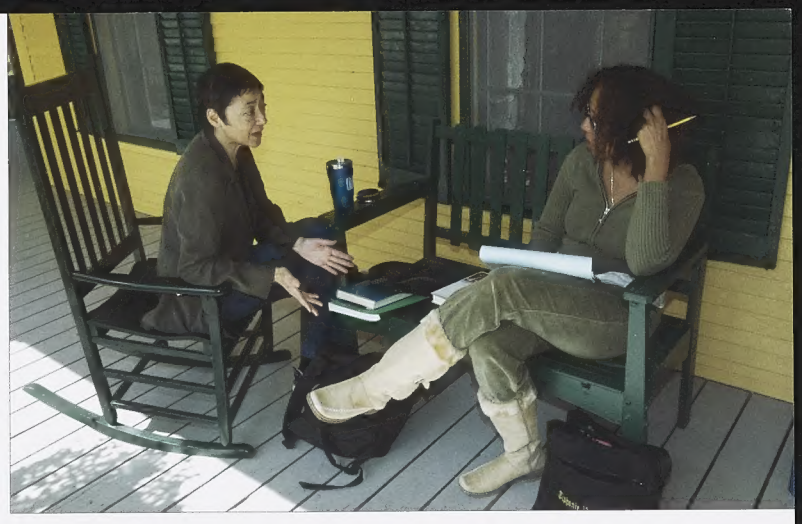
Jennifer Grotz



Noreen Cargill

Jennifer Grotz, assistant director of the Conference, is the author of *Cusp*, which won the Katharine Nason Bakeless Prize and the Natalie Ornish Best First Book of Poetry Prize from the Texas Institute of Letters. Her poems, essays, translations, and reviews have appeared widely in journals and anthologies, including *Boston Review*, *Virginia Quarterly Review*, *Kenyon Review*, *Ploughshares*, *New England Review*, and *The Best American Poetry*. Recipient of the 2007 New Writing Award for Poetry from the Fellowship of Southern Writers, she teaches in the MFA Program at the University of North Carolina, Greensboro.

Noreen Cargill is administrative manager of the Conference. She has worked with readers and writers in several venues, from library to bookstore to publishing house. Before coming to Bread Loaf in 2000, she directed Writers at the Champlain Mill, a community writing center offered by the The Book Rack & Children's Pages, an independent bookstore now located in Williston, Vermont.



Sigrid Nunez advises Tiphanie Yanique on her manuscript. In addition to attending regular workshop meetings during the Conference, Bread Loafers schedule a private meeting with their workshop leader.

Special Guests



John Elder
Special Guest

John Elder teaches English and environmental studies at Middlebury College and lives in the nearby village of Bristol with his wife Rita. His two most recent books, *Reading the Mountains of Home* and *The Frog Run*, explore the meaning of Vermont's landscape and environmental history for him as a teacher, writer, and householder. He is co-editor of the *Norton Anthology of Nature Writing*.



Edward P. Jones
Special Guest

Edward P. Jones' most recent collection of short stories, *All Aunt Hagar's Children*, was published in September 2006. Other titles include *Lost in the City*, which won the PEN/Hemingway Award, was short-listed for the National Book Award, and was the recipient of a Lannan Foundation Award. His first novel, *The Known World*, received the 2004 Pulitzer Prize for fiction; in addition, it won the National Book Critics Circle Award, was a finalist for the National Book Award, won the International IMPAC Dublin Literary Award, and the Lannan Literary Award. Jones was named a MacArthur Fellow for 2004. His stories have appeared in *Essence*, The *New Yorker*, *Paris Review*, *Ploughshares*, and *Callaloo*. Jones has taught creative writing at the University of Virginia, George Mason University, the University of Maryland, and Princeton University.



Susan Orlean
Special Guest

Susan Orlean's books include *My Kind of Place: Travel Stories from a Woman Who's Been Everywhere*; *The Bullfighter Checks Her Makeup: My Encounters with Ordinary People*; *Saturday Night*; *Red Sox and Blue Fish*; and *The Orchid Thief*. *The Orchid Thief* has been made into the movie *Adaptation*, written by Charlie Kaufman and directed by Spike Jonze. Orlean has written for a variety of publications, including *Esquire*, *Rolling Stone*, *Spy*, the *New York Times*, *Vogue*, *Outside*, and the *New Yorker*, where she has been a staff writer since 1992. Currently, Orlean is writing a biography of Rin Tin Tin. She lives in Boston and upstate New York with her husband and son.



Annick Smith
Special Guest

Annick Smith is the author of *Homestead*; *Big Bluestem: Journey into the Tallgrass*; and *In This We are Native*. She co-edited, with William Kittredge, *The Last Best Place, A Montana Anthology*; edited *Headwaters: Montana Writers on Water & Wilderness;* and co-edited *The Wide Open,* a forthcoming collection of essays, stories, poems, and photographs. Her essays and stories have appeared in *Story*, *Audubon*, *Travel & Leisure*, *Orion*, *Modern Maturity*, *New York Times*, *Los Angeles Times*, *Outside*, and other magazines, and have been anthologized in *Best American Short Stories*, *Best of the West*, *Circle of Women*, *Best of Outside*, and most recently, *Kiss Tomorrow Hello*, *Fresh Water*, and *Geography of the Heart*. Smith's film credits include producing the feature film *Heartland* and co-producing *A River Runs Through It*. Smith is writing a travel, memoir, and dog book tentatively titled *Crossing the Plains With Bruno*.

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